

THE CLEVELAND MUSEUM OF ART
Department of Education

ANNUAL REPORT INDEX -- 1954

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THE CLEVELAND MUSEUM OF ART, Department of Education January 28, 1955

TO: The Director
FROM: Thomas Munro, Curator of Education
SUBJECT: Annual Report for 1954

Individual reports from various members of the staff on the several divisions of the work are attached herewith, with important items underlined as usual for quick reading. My own section of the departmental report will first make some general observations on some outstanding events of the year, and then summarize the public lectures and adult courses, which are not covered elsewhere.

During 1954 we have continued the general policy in effect for several years, of keeping the quantity of our work on the same approximate level while trying to improve the quality. A large part of the educational work follows the same general outline year after year, and here the problem is to avoid mechanical routine; to achieve vitality and freshness of approach, along with up-to-date material. In addition, the needs and opportunities which confront us are always changing, and the work must be adapted to meet them. Since the collection is constantly growing, and since a number of important contemporary exhibitions are displayed each year, the Educational staff has the responsibility of learning to understand and appreciate the new materials so as to be able to interpret them sympathetically to a great variety of students and visitors.

Our relations with other educational institutions in the Cleveland area show continued active cooperation and cordial relations. Our relations with Western Reserve University have been especially satisfactory during the past year. Several classes from the University as well as Case Institute come here regularly, making use of our gallery, library, and auditorium facilities and learning to know the Museum more thoroughly than in previous

years. Professor Chapman, as Acting Head of the University Division of Art, (replacing Ransom Patrick, who has moved to Duke University), has been extremely cooperative. Not only he but other University officials have expressed their appreciation of the Museum's services on numerous occasions. The only draw back in this increased hospitality to University classes is that it makes the class rooms scarce for the Cleveland and Suburban school classes which formerly used them. As indicated in some of the accompanying reports, this has necessitated some curtailing of school visits. However, the teachers have accepted the situation cheerfully and all look upon the inconvenience as a temporary one, which they hope will be corrected when the new building alterations are completed. In addition to providing classroom and other facilities for the University students, the Museum frequently engages members of the University staff to lecture here.

One new bond with the University which has been gratifying to me personally is the acceptance by John F. White, Vice-President in Charge of Development, of the offices of Secretary-Treasurer of The American Society for Aesthetics and Business Manager of The Journal of Aesthetics and Art Criticism. This relieves me of the emergency responsibility for these offices which I had to take over in 1954 when Ransom Patrick left. White is not only capable of managing these affairs effectively, but of insuring a greater interest in this joint editorial and scholarly project on the part of the University administration. As Secretary of the Society, Mr. White accompanied me recently to the annual meeting of The American Council of Learned Societies in Washington. Several members of the University faculty have expressed to me their pleasure in having the University and Museum thus take a part in humanistic scholarship on a national and international scale.

The American Society for Aesthetics is now a member of The International Federation of Philosophic Societies with headquarters in Brussels. We cooperate with scholars in the field throughout the world, and have increasing contacts in Asia, South America, and some parts of Africa. I am now arranging two international congresses on aesthetics, the first in twenty years, to be held in Europe in 1956 and 1957.

Cooperation with The Cleveland Institute of Art, while always friendly, has for several years been less active and systematic than it could be. I have been trying during the past year to stress the idea that the Museum, the Art Institute, and the University could and should organize their interrelations more systematically, not in the spirit of competition or of eliminating rivalry, but of pooling their resources so as to provide the best possible program in the arts for the Cleveland community. Everything depends now on the appointment of a new director of the Art Institute who will be able and willing to cooperate actively.

Building plans and money-raising during the past year have stimulated a reappraisal of the Museum's Educational program on the part of the Trustees. They are justifiably anxious to avoid unnecessary duplication of services in the community and unnecessary expense for educational rooms and equipment in the new building. I have been glad of the opportunity to meet with the Trustees collectively on one occasion, and with several of them individually, and to explain our aims and methods to them. I hope and believe that they are now better acquainted with the nature of our work and consequently with our needs in the new building. Every opportunity has been given to the Educational staff to express these needs to the architect.

Our relations with the Cleveland and Suburban school systems continue excellent, with good feeling all around. There are, of course, minor dissatisfactions and desires for improvement, which is as it should be.

Improvements are being made as rapidly as possible in the light of financial and physical limitations, as in the case of the newly decorated class room.

Besides the shortage of rooms mentioned above, there has been this year a serious shortage of teachers in the Museum staff assigned for duty with the suburban, private, and parochial schools. Mrs. Brown's long illness prevented her throughout the year from managing the administrative work with her former efficiency, since she had to be absent a great deal. Beginning with the month of June, she was away on leave of absence and finally left the Museum's employment, much to the regret of those who had enjoyed her friendship and capable cooperation during the past twenty years. Edward Henning's appointment as assistant curator to replace Mrs. Brown occurred in the fall of 1954. This new appointment is hailed by all members of the Educational staff as an excellent one, which promises well for the efficiency and morale of the department. The administrative machinery of the department is further strengthened with the appointment of Maria Tucker as executive secretary.

The disadvantage of this shift has been that Mr. Henning's services as teacher have had to be greatly reduced since he took over the administrative work. The Educational staff has lost one full-time teacher in this exchange, since Mr. Henning took Mrs. Brown's place and no one was appointed to replace him. To aggravate the staff shortage, Mrs. Grimes, one of our veteran full-time teachers, has had a long illness with a leave of absence throughout the summer and fall. She is now working part-time again and hopes to get back on her former schedule during the spring. The division of Circulating Exhibits has been strengthened by putting Mr. Hollendonner on a full-time schedule, almost all of it in helping Miss Dunlavy. This, however, only restores the number of persons working in that division when Mrs. Ruggles was in charge. Fortunately, Mrs. Ruggles has been able and willing to give a good deal of volunteer assistance in the field of Educational

exhibits, which she knows so well. Miss Hansen has been put in charge of those exhibition activities for the department which fall outside the realm of circulating exhibits.

Statistics give only a superficial idea of the nature and value of the Museum's Educational work. Such contributions as Mrs. Marcus's flower arrangements in the galleries cannot be evaluated quantitatively, yet all will agree on their importance. All of the teachers as well as Miss Dunlavy and her staff do a great deal of conferring with outside teachers and school officials, advising them on the best way of using Museum resources. Most of them take part in specific educational projects with other institutions, such as the public libraries, the Council on World Affairs, the Intermuseum Committee, and various civic and cultural agencies. Several of the staff have written and published books and articles during the past year, as itemized on one of the attached reports. Other books are on the way: notably Mrs. Marcus's guide book for the Indian galleries.

As to public lectures and courses for adults, I have attached herewith the three programs of Coming Events which cover 1954. The program for the fall session of 1953-54 included January of 1954. In looking over that program, I am reminded pleasantly of the lectures by Stella Kramrisch on "Five Centuries of Indian Painting," and by Laura Boulton on "Yugoslavia: Land of Song." We also showed the important Italian film, "The Bicycle Thief," in that month. Some lectures in that month included one by Mrs. Boulton on Portugal, the French film, "Topaze," and archeology and gardens. The spring lecture program included one by Andrew C. Ritchie on Vuillard, one by Cecil Beaton on "Quest for Beauty," one by Sherman Lee on "A Western Approach to Far Eastern Painting," one by William S. Smith on "New Discoveries in Egypt," and several good foreign films. Karl Robinson lectured with color films on Austria, and George Taloumis on "New England Gardens and Plants." Sunday programs included a Clavilux program by

Leroy Flint, two programs of readings from contemporary poets, talks on music, photography, and Italian art. The fall term of 1954 started with a lecture by Ellen Johnson of Oberlin on "Art for Everyday in Scandinavia," in connection with the exhibition of Scandinavian decorative arts. There was a talk by Alfred Wolff on "Crossroads of Man: the Middle East," a lecture by Soame Jenyns on "Chinese Porcelains," and several talks on Chinese painting in connection with the great exhibition of Chinese landscape painting in Galleries IX and X. Chi-Chuan Wang demonstrated techniques of Chinese landscape painting, and Laurence Sildman lectured on "Innovation and Tradition in Chinese Landscape Painting." Sherman Lee began his course on Chinese painting with a public lecture on Sunday, November 7th. Clarence Laughlin of New Orleans spoke on photography. George Bickford spoke on his trip to Asia. James Johnson (the new assistant professor of art at Western Reserve University) spoke on "Stained Glass in Chartres Cathedral," and Warren Taylor gave another reading from contemporary poets.

Courses for members during 1954 included the last month of my University course on "Form and Function in Art: from Magic to Technology," a course by Leroy Flint on "Meaning and Modern Art," one by Margaret Marcus on "The Art of Flowers," and one by Marguerite Munger on "English Art and Culture." Courses in the spring term included one by Gertrude Hornung on Vuillard, one by Paul B. Travis on "Drawing and Painting for Amateurs," one by Edward Henning on "Present Trends in Art," one by Marion Bryson on "Outdoor Watercolor Painting," and one by Margaret Marcus on Buddhist art. Mr. Chamberlin's course, "Studio Drawing and Painting," is always well attended, as is Mr. Godfrey's course on "Elementary Kodachrome Photography" given in cooperation with the Garden Center. During the summer, my course on "The Analysis of Form in the Arts" was given for graduate school students and Museum members, and Mr. Chamberlin continued his popular sketching class for amateurs. Courses this fall for members included mine on "Form and Design

in the Arts," Mrs. Munger's "American Art and Culture," Mr. Lee's "Chinese Landscape Painting," Thelma Frazier Winter's "Decorative and Imaginative Painting," and Paul B. Travis's "Drawing and Painting for Amateurs."

Attendance at courses and lectures always varies considerably in relation to the subject, the weather, and other factors. Parking difficulties and the lack of adequate police protection around the Museum have not helped attendance. However, the new floodlights on the north side of the Museum are a welcome improvement.

Because of the inadequate stage of the auditorium, we have not accepted any dance programs this year. Motion pictures, however, are always in great demand and the new film equipment in the auditorium has helped materially. Bus transportation directly to the Museum on Wednesday and Friday evenings is still a dream of the future.

I would like to repeat my belief that a small advertisement in the amusement column of the news papers, announcing the Friday evening and Sunday evening events would be inexpensive and would be one way of getting larger audiences. Although our members and regular public are notified of coming events, there is a large floating population in Cleveland and there are many new arrivals who do not see our publicity. The small announcements in the Sunday papers often pass unnoticed. I believe that many people who are wondering what to do for an evening's entertainment would be attracted to the Museum by an advertisement of the sort.

A suggestion which has been made by Mrs. Hornung in previous years and in the present report also deserves repetition. This is her idea for an organization of older women, analogous to the Junior Council, which could aid the Museum in many ways. I know that it is hard to start new projects of any sort while the building plans demand so much attention. But good ideas of this sort should be remembered and put into operation at the first opportunity.

We have been fortunate this year, inspite of illnesses, in having a basic staff of well-qualified, experienced teachers, administrators, and secretaries. I believe that the morale of the staff and the quality of its work on the whole is better at the close of 1954 than it has been for a good many years.

Respectfully submitted,

Thomas Munro
Curator of Education

2. a

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Dorothy Van Loozen, Supervisor of Children's Classes
Subject: Annual Report, Suburban, Parochial, Private Schools, 1954.

During 1954 the main consideration was to hold our present school contacts without particularly encouraging additional classes. At the present time there are two reasons why it is not feasible to expand; in the Museum we are short of classrooms (the Junior Museum is the only room available during the morning since the Textile Room and Auditorium are now used by college classes) and for talks in the schools we are short of staff teachers.

TAFF

There are four full-time Museum employees who spend part of their time teaching; Miss Jetta Hansen, Mr. Ed. Henning, Miss Nancy Serage, Mrs. Dorothy Van Loozen. Also, there are four part-time Museum instructors, Mrs. Charlotte Bates, Miss Suzanne Gressing, Miss Janet Mack, Mrs. Maud Pay. Mrs. Jane Grimes has been on leave of absence since last June and this is one of the main reasons we are short of staff for talks in the schools. The general division of work is as follows: Miss Hansen teaches classes in the Museum, works on Special Exhibits and orders drawing supplies. Mr. Henning, who also did a great deal of work in the schools, now teaches only part-time and this makes a second shortage for talks outside the building. Miss Serage teaches classes in the Museum and also checks all incoming school schedules, especially Cleveland Heights. Mrs. Van Loozen teaches either in or out of the Museum but here again the time for outside talks is curtailed because of considerable planning which is necessary for the new or changing part-time teachers. In addition a great deal of her time is spent for the over-all planning of school-museum programs with school supervisors and P.T.A. members. Of the part-time instructors Mrs. Bates is the only one with the necessary

experience to do talks out of the building for secondary school or promotional work. The other three part-time instructors (Miss Gressing, Miss Mack and Mrs. Pay) teach in the Museum, mainly elementary school classes. We are tentatively planning introductory talks in elementary schools to be given by Miss Mack in Parma and Mrs. Pay in South Euclid. During the month of May when there is an unusually heavy schedule of out of town groups coming to the Museum we were fortunate in obtaining the services of two part-time teachers, Miss Florence Pockrandt, a former Educational Staff member and Mr. Ernest DeSoto, who was at that time associated with Western Reserve University. Miss Gressing and Mrs. Pay were both new to the staff this fall although Miss Gressing had formerly attended Museum classes and been an assistant in a Saturday morning Members' Class.

CLEVELAND HEIGHTS

For many years we have worked more intensively with the Cleveland Heights School System than with any other. For the elementary schools we make up a bus schedule at the beginning of each semester. Dates are apportioned according to the number of classes in each of the eleven schools and a letter of explanation goes with the schedule to each Principal. These forms are then returned to the Museum with the grade, teacher and subject for the Museum trip listed by the school. Each classroom teacher in the school consults a mimeographed list of suggestions for Museum trips and sends additional information to the Museum to aid in more specific instruction for her class. Miss Serage checks these requests as they come in to the Museum which is a very necessary job particularly since so many subjects require the use of a classroom in addition to Museum galleries. At this point, we often feel frustrated to find several classes during a morning requesting such subjects as Indians, Design, Block Printing, Ceramic Sculpture, China, Japan, India, Mexico, etc., all of which need a classroom for part of the Museum visit! Miss Serage has also taken over the

program of choosing and delivering color prints to Belvoir school. Mrs. Grimes started this service two years ago and is very happy that Miss Serage is continuing it in her absence. Assembly talks in the elementary schools were entirely omitted this fall while Mrs. Grimes is away.

Roxboro is the Junior High School with which we work most closely. Miss Jennie Cathcart who teaches art and is the Museum Coordinator for the school checks requests from her teachers very carefully. This fall while we are short of staff she very graciously curtailed any talks that were not absolutely essential. During the spring Mrs. Grimes did the series of talks for the art classes and this fall they were given by Mr. Ward, who reverted back to his former assignment at Roxboro Junior High School. Roosevelt Junior High School had an intensive Museum program during the spring semester with Mr. Henning doing the major share of talks. This fall we have omitted this school entirely but hope to resume our contacts next semester. We also hope it will be possible to start work in the new Frank Wiley Junior High School.

Miss Dorothy Bulkley is the Museum Coordinator for Heights High School. This is where we have our heaviest schedule of Museum talks all of which are carefully integrated with the school curriculum. During the spring semester Mrs. Van Loozen gave the art course for the combined classes of Miss Bulkley and Mr. Clayton Bachtel. Mrs. Bates continued her talks for history and social studies but most of the work for English and Theater has been temporarily postponed.

The general Museum planning for Shaker Heights Schools is done with Mr. Charles Jeffrey, Director of Art. For specific planning in the elementary school division five art teachers make their own appointments. These five teachers are Miss Ann Cutler, Miss Eunice Flaherty, Miss Margaret Russell, Miss Ella Schrock and Mrs. Viola Wike all of whom spend every Friday afternoon in the Museum. All lessons are planned to include preparatory work in the schools and additional follow-up work using slides, color prints and circulating exhibits.

Mrs. Mildred Eynon plans the work for the Shaker Junior High School. Classes visit the Museum whenever possible especially during May Show time. For this reason Mrs. Eynon and Mrs. Van Loozen have just worked out a questionnaire and evaluation form which will be filled out by every Museum instructor who teaches a class from Shaker Junior High. These forms will go to the Principal of the school, at his request. Also, this fall the school has purchased another group of large framed color prints regarding which the Museum educational staff is again writing descriptive articles.

In the Senior High School Mr. Jeffrey and Mr. Kenneth Caldwell do all the talks for the art department and some for other divisions of the school. Throughout the Shaker System most of the art people are either former or present part-time Museum staff members so that our work with this group of schools is intensely integrated with the curriculum.

OTHER
SUBURBAN
SCHOOLS

Parma, under the art direction of Miss Marie Wolfs sent all of its fourth grades to the Museum during the spring semester, and all of its second grades this fall. Mr. Henning went to the schools to give introductory talks before classes made their trips and a group of P.T.A. members met at the Museum in October to become further acquainted with our services.

South Euclid-Lyndhurst also sent all of its fourth grade classes to the Museum both during the spring and fall semesters. Plans for these trips were made with Miss Betty Eastwood, elementary art supervisor. Mrs. Grimes gave introductory talks in the schools last spring, Mrs. Bates did a similar series this fall. In the Junior and Senior High Schools Mr. Henning gave introductory talks last spring and Mr. Ward talked to them on "Chinese Landscape" in November. These secondary school groups visit the Museum much more often after these introductory and invitational lessons.

Other suburban school systems who have less regular contacts are Lakewood, East Cleveland, Mayfield Heights, Bedford, Bay Village, and Solon. All of these groups and others are recorded in our Museum-school relationship book where Miss Serage keeps a record of every school contact.

PRIVATE
SCHOOLS

Laurel School continues to be our most regular Museum visitor. Miss Janet Moore and Miss Nancy Heacock are both vitally interested in art history and art integration with other subjects in the school curriculum. Many times if they come to the Museum on short notice and there is no instructor available they teach their own groups which they are well qualified to do.

The main contact with Hathaway Brown is through the social studies department. University School has very little contact with the Museum this fall since Mr. Henning no longer has the time to go there regularly as he did during the spring semester.

PAROCHIAL
SCHOOLS

Catholic schools cannot visit the Museum as frequently as we would wish but we have a close contact with their school contests and activities. We also supply them with considerable written information on color prints and exhibit material. During November and December the upper grades of St. Stanislaus all came to the Museum in groups of eighty to a hundred. Mrs. Munger gave them a talk in the Auditorium on "Life of the Virgin in Art" and then other Museum instructors took the groups for guided tours through the galleries. Each time these students came it cost approximately forty dollars for busses (two chartered busses at twenty dollars apiece) so naturally we cannot expect that this will be repeated frequently.

SUMMARY

Out of town visitors continue to be amazed at the numbers of classes visiting the Cleveland Museum of Art. They are surprised and extremely interested in the close integration of our teaching subject matter with the curriculum of each individual school group.

Respectfully submitted

Dorothy Van Loosen

Dorothy Van Loosen
Supervisor of Children's Classes

2. b

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Dorothy Van Loozen, Supervisor of Children's Classes

Subject: Annual Report, Saturday Classes, 1954.

ATTENDANCE

Saturday Classes continue to be so popular that from October through May we average over 500 students per morning. We appreciate our popularity but in the free Gallery Classes where it is often difficult to estimate the number of students to expect we frequently wish that it were possible to limit attendance.

STAFF

Staff members for this school year are as follows:

Assistant Supervisor:

Mr. Howard Reid

Members' Classes

6-7 years
7-8 "
9-10 "
10-11 "
12 & over

Teachers

Mrs. Rita Myers
Miss Ethel Goddard
Mr. Charles Ford
Mrs. Viola Wike
Mr. Bernard Specht

Assistants

Jane Geiger
Elaine Schiff
Marian Toole
Loisann Colle

Special Classes

Beginning
Advanced

Mr. Fred Vollman
Mr. Ronald Day

Norman Magden

Gallery Classes

Parma
Parma
Lakewood
6 years
7 "
8 "
9 "
10 "
11 "
12 & over

Mrs. Helen Herrick
Miss Margaret Hain
Mr. Earl Greaves
Miss Sue Gressing
Miss Nancy Serage
Mr. Richard Rohrich
Mr. Myron Davidson
Mrs. Maud Pay
Mr. Price Chamberlin
Mr. Kenneth Caldwell

Frank Fitzgerald
Irene Streibel

Substitutes

Miss Jetta Hansen
Mr. Frederick Hollendonner

Each week there is a fifteen minute business meeting at 9:15 a.m. in order that staff members may be informed regarding any new rules or regulations. This is especially helpful for the four new teachers and the five new assistants. The volunteer assistants from Mather College attend this meeting as well as the regular staff meeting from 12:15 to 1:00. Miss Serage is in charge of planning the subject matter for these latter meetings. There is an average of one study period per month, otherwise talks are given on current exhibits and discussions are held regarding the relationship of these to Museum teaching situations.

MEMBERS'
CLASSES

There are five Members' Classes and all are filled with a registration of forty apiece. There are waiting lists for these classes which we now limit to thirty. This year Mrs. Rhea Gates was put in charge of registration and her system of notifying members regarding registration and laboratory fees works more smoothly than any we have had in the past. The two oldest classes start at 9:30 a.m. since their attention span is of longer duration than that of the younger students. The younger classes start at 10:00 a.m. but all five groups rotate in the Studios in order that there may be opportunity to work with a variety of mediums.

Open House, the first Saturday in May continues to be a very important day for these young members and their teachers. The invitations are always designed by the older students as part of a class project. There is an exhibit of work in the Educational Corridor and additional displays in the five rooms. Families and friends come to visit and all the Gallery Classes attend. Each class comes as a group and tours the entire exhibit in order to gain inspiration.

FREE
GALLERY
CLASSES

Free Gallery Classes continue throughout the year and registration takes place any Saturday morning at 9:30 a.m. at the desk in the foyer. After registering each child signs an attendance sheet according to his age. On this sheet the number of the gallery for the day is listed and the student after getting camp stool and drawing board proceeds to the proper place. Since it is impossible to keep clerical records of these several hundred students who attend

more or less regularly, we have had to limit the classes in the only way possible at present. This is by setting a time limit of 10:00 a.m. and no child who comes after this is admitted to class (unless he has a legitimate excuse). This has eliminated much of the wandering in and out of class all morning long but the teaching staff would welcome permission to regulate the classes on some other more definite basis. Dismissal for these groups begins at 11:30 for the youngest classes in order that all groups may complete dismissal by 12:10. All the teachers are on hall duty before and after class with Mr. Reid in charge. A copy of this schedule is attached.

Many of the students bring their lunch and stay for the afternoon entertainment. Mr. Robert Woide is in charge of all noon-hour groups and Frank Fitzgerald has specific charge of the group staying from the Gallery Classes. In May when the entertainments are over and children no longer stay for the day, classes diminish in size and we start cutting down on the staff. During June and July we have no more than five classes with Mr. Reid teaching one of them. During August we usually have three or four classes while both Mr. Reid and Mrs. Van Loosen are away. It is especially hard to estimate the attendance, and therefore, teachers needed, in August and early September.

Parma continues to send us as many students as we can handle but since we can dictate as to the quantity the planning is much more efficient. The students come in chartered busses and at the present we have four groups each of whom comes every other week (in other words two classes each Saturday). These students leave their wraps in the Auditorium, put their lunches in a basket and after the morning class eat in one of the studios. Norman Magden is in charge of these noon-hour groups and after the noon-time activity, outdoors or in, he delivers the children to the Auditorium for the afternoon entertainment. Each spring we have an exhibit of the work of these students in Parma and last summer we had a class of thirty-five for a six-weeks summer studio class.

Lakewood also continues to send students in chartered busses and this year sends us an average of about seventy per Saturday. They also check wraps in the

Auditorium but do not stay for lunch. One entire class of thirty-five to forty is made up of eight year olds, but the other students (aged nine through twelve) go to the regular Gallery Classes. Each year we send drawings of these students to Lakewood for an exhibit and last summer we also had a studio class from this suburb.

SPECIAL
CLASSES

The Beginning Specials and the Advanced continue to meet in the New Studio. This year the combined summer group was discontinued after July 3 due to small attendance. The class was continued for five weeks out of a planned nine-week session but so many of these teen-agers work during the summer that it does not seem feasible to plan for this group.

The Special Class file of everyone who has ever been in Special Classes was completed this year. The cards are in alphabetical order with a listing of the dates attended so that this file can be used as cross reference to the more complete card file with age, school, etc. listed. We shall keep this file up-to-date so that we can instantly determine whether anyone past or present has been in our Special Classes. The type of work changes over a period of years but our standards remain exceptionally high and the students invariably come up to expectations.

ROADS TO
WORLD UNDER-
STANDING

The Roads to World Understanding programs, now in their tenth year, continue to promote a cordial relationship between the Museum and the three other sponsors: The Cleveland Public Library, The Cleveland Press, and The Council on World Affairs. The average attendance at these meetings is three-hundred and the programs (five per year) were as follows: February - German and Austria, March - Southeast Asia, April - Argentina, October - Spain, November - Southeast Asia. The subject matter for these programs serves as good material for research on the part of our Special Classes.

SPECIAL
ACTIVITIES

The Junior May Show at the Higbee Company which features the work of all Museum classes is as important to Junior Artists as is the May Show to Senior Artists. The invitation for the punch party which Higbee Company gives is always designed by one of our students. We mail approximately five-hundred to the children but many newspaper and radio people are also invited who give us excellent publicity. Throughout the year for other occasions or for general announcements, we continue to use radio and television programs.

During the past year we have again had a variety of visitors. In April we had visitors from Iran, Egypt, Uruguay, Holland, and of course the United States! Also, we have judged many and varied contests and evaluated many drawings.

EXHIBITS

In order to conserve staff time we have had fewer exhibits this past year than before. We continue to emphasize the educational value of appreciation and understanding of art through drawing. We do not at any time exploit any individual student or class. Exhibits this past year were as follows:

Exhibitions in the Museum:

Work of Special Classes	January	Educational Corridor
Work of Members' Classes	May	" "
Work of Outdoor Classes	October	" "

Exhibitions Outside the Museum:

Pictorial Designs in Cut Paper	March	To: Cleveland Public Library
Latin American Costume Figures	April	Cleveland Public Library
Junior May Show	May	Higbee Company
Work of Parma Students	May	Parma
Work of C.M.A. Art Classes	September	Hawaii
Chalk Drawings, Southeast Asia	November	Cleveland Public Library

Respectfully submitted

Dorothy Van Loosen

Dorothy Van Loosen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
Hall Duty, Saturday Morning, 1954 - 1955

9:30 - 10:00

TURNSTILE AND FOYER

Direct traffic according to the daily schedule which will be left at the registration desk.

CLASS

Lakewood

TEACHER

Mr. Greaves
Miss Hain &
Mrs. Herrick

GALLERIES

Primarily watch own class. Also check nearby classes without supervision.

6 yrs.
7 yrs.

Miss Gressing
Miss Serage

CHECK LINE

Maintain orderly check line, and keep children away from the walls and cases.

8 yrs.
9 yrs.

Mr. Rohrich
Mr. Davidson

SOUTH STAIRS AND FOYER

Answer questions of newcomers, direct members' children to Educational Office, others to registration desk. Maintain order.

10 yrs.

Mrs. Pay

ROTUNDA

Direct traffic, answer questions of lost children. Call Educational Office immediately whenever the supply of stools falls below 50.

11 yrs.

Mr. Chamberlin

REGISTRATION DESK

Supervision of Class Attendance Lists.

12 yrs.
& over

Mr. Caldwell

AFTER CLASS UNTIL 12:15

GARDEN COURT

Watch children in Garden Court who are staying for lunch or meeting parents. Check children in rear of Garden Court near elevator.

6 yrs.
8 yrs.

Miss Gressing
Mr. Rohrich

TIME
11:35
11:45

CHECK LINE

Maintain orderly check line and keep children away from walls and cases.

7 yrs.
11 yrs.

Miss Serage
Mr. Chamberlin

11:40
12:00

FOYER AND CHECK LINE

Stop children from running, direct all children and adults to Garden Court who are waiting for lunch or meeting someone after class.

9 yrs.

Mr. Davidson

11:50

NORTH STAIRS

Stop children from running and maintain order in stair area.

10 yrs.

Mrs. Pay

11:55

FOYER & EDUCATIONAL CORRIDOR

Traffic supervision

12 yrs.
& over

Mr. Caldwell

12:05

PARMA

ESCORT CLASS TO ARMOR COURT. Remain until assistants take charge.

Miss Hain &
Mrs. Herrick

11:45

LAKESWOOD

Escort class to.. and recheck attendance for bus trip home.

Mr. Greaves

11:45

2 C

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Dorothy Van Loozen, Supervisor of Children's Classes

Subject: Annual Report, Outdoor Sketching Classes, 1954.

ADVANCE
PLANNING

It is always a pleasure to plan and supervise the Summer Outdoor Sketching Classes. However, from the first small class of fifteen students which began in 1931 these groups have gained such tremendous popularity that it has become necessary to carefully regulate each and every detail. A copy of the mimeographed announcement "Summer Activities for Young People" is attached. This was made up during the spring and distribution started in May. Approximately four-hundred were mailed or taken to schools. Announcements were made to all students attending Saturday Classes or who visited the Museum with school groups. Also, the newspapers and radio stations were contacted all of whom cooperated very graciously in giving us good and accurate publicity. In particular, we are grateful to Mrs. Margaret Johnson of The Cleveland Press who continues to do her annual article illustrated with photographs of children in our classes.

STAFF

Since the Outdoor Classes are so popular the Staff positions are desired by almost the entire part-time teaching staff. Assignments were confirmed as early as April for the eight teachers and two assistants. Unfortunately however, on the very evening before the first day of class Mrs. Grimes became ill. For the first six class sessions Miss Hain and Mrs. Herrick very graciously substituted for her. When it became apparent that Mrs. Grimes would not return we were fortunate in securing Mr. Balass who very conscientiously followed the curriculum previously outlined by Mrs. Grimes.

Teachers and age levels were:

Tuesday and Thursday

6 years Miss Jetta Hansen
7 " Mr. Price Chamberlin
7½ " Mr. John Balazz
8 " Miss Nancy Serage
8½ " Mrs. Rita Myers
9 " Miss Janet Mack
9½ " Mr. Kenneth Caldwell
Extra Mr. Howard Reid

Wednesday and Friday

10 years Miss Nancy Serage
10½ " Mr. Price Chamberlin
11 " Mr. Howard Reid
12 " Miss Jetta Hansen
13 " Mr. John Balazz
14 & over Mr. Kenneth Caldwell

Assistants: Neva Hansen and Beverly Hill

VOLUNTEER
ASSISTANTS

For the past several years we have come to depend on Volunteer Assistants for these Outdoor Classes, especially with the younger children where a great deal of supervision is necessary when groups leave the building. The Supervisor of classes contacted the Welfare Federation for candidates and also interviewed older students in Saturday Classes. Then, an advance planning meeting was held with these teen-age girls to assign positions, and explain duties. Twenty-two girls were assigned as follows: 16 for the younger groups on Tuesday and Thursday, 3 for the older groups on Wednesday and Friday, and 3 for the younger classes on Saturday morning. These are the high school assistants who helped with the classes:

Rhoda Asnien, Shirley Bingham, Peggy Box, Rita Carney, Linda Fowler, Vida Gosheff, Bobbie Hammerbasher, Pennie Hense, Catherine Komocki, Judith Holzheimer, Sally Krill, Gail Krueger, Kathryn Krumhansl, Georgene Lewis, Lorinda Nash, Inger Olsen, Susy Price, Mary Primosch, Dolores Renko, Karen Skorepa, Barbara Williams, Alice Ziskind.

At the end of the six week session each girl received a letter of thanks from the Museum and individual evaluations and records were sent to the Welfare Federation. This agency then forwarded the information to the respective schools who gave credit for summer work or kept the evaluations on file which are valuable for the girls in case they want to use them in the future for job recommendations.

ENROLLMENT

Enrollment started on June 1st and our quota of 400 students was reached before the classes started. We had seven classes of children six through nine years which started on June 22 and met each Tuesday and Thursday morning. There were six classes of students eleven years and over; these started on June 23 and met regularly Wednesday and Friday. For at least the first week there was considerable adjusting in order to equalize the size of classes. In this manner we were able to accommodate all the students who were ready to start at the beginning of our summer session.

SCHOLARSHIPS

Since there is a \$5.00 fee for tuition and materials the teaching staff is extremely particular in the choice of the scholarship students. This year

PROCEDURE

The actual procedure varies little from year to year except for the smoothing out of details. Children meet in the Auditorium and sit in various sections as designated by signs with the name of the teacher and the age of the class. Supplies are stacked on long tables on the stage and a blackboard lists the location of each class for the day. At 9:30 classes leave in order of age with the oldest group departing first. Any late-comers are delivered in a group by the Supervisor and assistants so that no children will be wandering around alone. Location may be anywhere from Euclid Avenue on the South, Historical Museum on the North, and East Boulevard either East or West.

On rainy days we use the Galleries or Studios and of course these latter are used also for mediums (such as tempera paint) which do not lend themselves well to being carried out of doors.

CURRICULUM

During the summer of 1953 we worked out a basic curriculum for the various age levels. This was followed by every teacher in 1954 merely in order to avoid duplicating any lessons which a given child might otherwise have for succeeding years. Also, by following this very general curriculum the child is provided not only with a progressive course from year to year but also from one class lesson to the next.

EXHIBIT

Again, the exhibition of the work of the Summer Outdoor Sketching Classes was held in the Educational Corridor during the month of October. We purposely wait until this time of year in order that school classes may see the drawings and paintings. This year the exhibition was arranged by subject matter, regardless of age. Following the exhibition at the Museum the mounts are being circulated in the Shaker Heights Schools. In the spring we shall remount much of the work for the Junior Exhibit at the Higbee Company and still later, paintings and drawings will circulate to various institutions in various cities and countries. This work is always carefully labelled as to problems and aims in order to be of value educationally.

As always, these Summer Classes are so well loved by both students and teachers that we look forward with anticipation to June 1955.

Respectfully submitted

Dorothy Van Loosen

Dorothy Van Loosen
Supervisor of Children's Classes

THE CLEVELAND MUSEUM OF ART
Department of Education

SUMMER ACTIVITIES FOR YOUNG PEOPLE
1954

Children's drawing classes will be open to anyone six years through high school age, regardless of Museum membership. Boys and girls may attend Saturday classes as well as outdoor sketching classes.

OUTDOOR SKETCHING CLASSES
In The Fine Arts Garden

Tuesday, June 22 through Friday, July 30
9:30 to 11:30

YOUNGER GROUPS (6 through 9 years) - meet Tuesdays and Thursday

OLDER GROUPS (10 through 16 years) - meet on Wednesdays and Fridays

These classes are arranged for boys and girls who are interested in outdoor sketching and painting. Several classes will be formed and assigned to various teachers. On rainy mornings the classes will work in the galleries or studios to sketch from pictures in the Museum collections. Registration will be limited in order to control the size of classes. Fee for Tuition and Materials is \$5.00.

ADVANCE REGISTRATION June 1 THROUGH JUNE 19
IN THE DEPARTMENT OF EDUCATION

* * * * *

FREE GALLERY CLASSES
On Saturday Mornings, 10:00 - 12:00

These classes are planned for boys and girls who are interested in drawing in the Museum galleries. Classes are arranged according to age level and assigned to various teachers. All materials are furnished by the Museum. Registration at 9:30 a.m. on any Saturday morning at the desk in the foyer.

For further information concerning the above classes, please call the
DEPARTMENT OF EDUCATION
Garfield 1-7340

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THE CLEVELAND MUSEUM OF ART

To: Dr. Thomas Munro, Curator of Education

From: Ronald Day, Assistant Supervisor of Art, Cleveland Public Schools

Subject: Annual Report - 1954

The liaison service between the Cleveland Museum of Art and The Cleveland Public Schools has been in continuous operation since 1919. The type of service is well established, and with a "growing" school population our staff of three is kept busy with the filling of requests for service. We plan to contact each art teacher in the secondary schools once a semester either in the school or at the museum. In addition we have certain series of slide lectures which have been given for many years and are still requested such as the talks relating to old world cultures for history classes. At the elementary grade level most of the teaching is done in the museum, and what time is left is spent in the schools.

In some ways this well established format of service is desirable: It enables us to schedule our time efficiently. In other ways this established format is undesirable: for instance we do not have the time we should like for new experimental types of lessons. It is difficult and perhaps unwise to discontinue an established and popular type of service to one group just so we can offer another group a slightly different but new kind of service. So we try to incorporate new approaches and shift emphasis within the frame work of an established format of service.

Our classroom is now a very attractive place in which to meet classes. We are extremely pleased with the new draperies, and the newly painted walls, and the increased space. The visiting teachers and students have been most appreciative of the new appearance of the classroom, too.

May I again refresh your memory as to the three areas our work cover.

1. Museum service for 120 elementary schools, 24 junior high schools, 13 senior high schools and several special schools.

2. Assembling and arranging special art exhibits: some permanently established, recurring regularly at repeated intervals, such as The Regional Scholastic Exhibition; other variable exhibits.
3. Supervising radio art appreciation programs from our school station, WBOE. This includes periodic revision of these programs.

The format of the following report is based on the above three activities.

I. REGULAR MUSEUM SERVICE

A. ELEMENTARY SCHOOLS:

1. Total number of classes taught:

a.	<u>In the museum</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
	Juanita Sheflee	91	109	4112
	Dorothy Taylor	23	23	789
	Ronald Day	6	6	210
	Totals	120	138	5111

b.	<u>In the schools</u>			
	Juanita Sheflee	106	174	6361
	Dorothy Taylor	0	0	0
	Ronald Day	0	0	0
	Totals	106	174	6361

2. Subjects often requested:

- a. In the Museum:
Indians, Medieval, Marco Polo,
Egypt, Peru, Mexico, Animals in design
- b. In the Schools:
Christmas, Early Cleveland,
Clay, etc.

3. Approximately 200 elementary teachers were serviced in 1954.

B. JUNIOR HIGH SCHOOLS

1. Total number of classes taught:

a.	<u>In the Museum:</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
	Juanita Sheflee	11	11	335
	Dorothy Taylor	27	27	753
	Ronald Day	2	2	50
	Totals	40	40	1138

b.	<u>In the Schools</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
	Juanite Sheflee	5	10	316
	Dorothy Taylor	271	260	10030
	Ronald Day	15	23	795
	Totals	291	293	11141

c. Talks given by classroom teachers in the schools, but:

Prepared by Dorothy Taylor	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
	7	7	245

2. Subjects often requested:

a. In the Museum:
Tours of Scandinavian exhibit
Tours of May Show

b. In the Schools:

Appreciation lessons:

History and purpose of the Cleveland Museum of Art
Cleveland - our Community

Social Studies lessons:

The Near East
Egypt
Greece
Rome
The Far East
The Westward Movement
France
Germany

Design and Techniques:

Masks
Paper sculpture
Costume
Poster
etc.

c. Approximately 50 teachers were contacted

C. SENIOR HIGH SCHOOLS

1. Total number of classes taught:

a.	<u>In The Museum</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
	Juanita Sheflee	3	4	135
	Dorothy	3	3	109
	Ronald Day	18	18	732
	Totals	24	25	976

b. <u>In the schools</u>	<u>Talks</u>	<u>Groups</u>	<u>Students</u>
Juanita Sheflee	15	20	600
Dorothy Taylor	11	11	385
Ronald Day	256 6	259	8865
Totals	282	290	9850

c. Talks given by classroom teachers in the schools, but:

Prepared by Ronald Day

<u>Talks</u>	<u>Groups</u>	<u>Students</u>
45	45	1550

2. Subjects requested

a. In the Museum

Scandinavian exhibit
May Show
Medieval Gallery
French Rooms
Classical Collection

b. In the Schools

Contemporary painting
History of the theatre
Ceramics
Background for Shakespeare
History of glass, ceramics
Drawing
Chinese calligraphy
etc.

3. Approximate number of teachers serviced:

35 art, 11 social studies, 4 home economics,
3 Latin, 2 English. (Some are visited as often as
10 times a year.)

D. Cleveland Public School Classes coming to the Museum often stay an entire morning or afternoon. To make such a long visit profitable and interesting is quite a challenge and requires considerable planning of various activities.

E. Some of the lectures given in the secondary schools are two periods long.

II. WORK WITH EXHIBITIONS:

A. REGIONAL SCHOLASTIC AWARDS:

This exhibit took more of our time this year because we could not have as much of Myron Davidson's help as usual due to his teaching schedule. Dorothy Taylor and Ronald Day spent approximately 30 days each on the exhibit, and Juanita Sheflee about 7 days. This

exhibit presented a challenging job of organization - in fact we even worked during the days of the "big snow" in March, when the schools were officially closed.

- B. We helped arrange a school exhibit at the Women's City Club in June.

III Radio WORK

- A. This is Ronald Day's responsibility with the exception of occasional visits made by Juanita Sheflee and Dorothy Taylor to classes receiving broadcasts.

The following radio-art appreciation lessons were written and broadcast.

1. Elementary radio lessons:

- a. Nine weekly radio lessons directed to the fifth grade in the fall semester. These lessons reached approximately different 63 classes weekly making a total of about 2,145/students each week or a total of 19, 295 student contacts for the semester.
- b. Eleven weekly lessons directed to the sixth grade in the spring semester. Approximately the same number of students were reached as in the fall semester.
- c. We are revising the fifth grade radio lessons. Ronald Day has spent about three weeks with Don Elliott of the Division of Visual Education. photographing Cleveland churches, the cultural gardens, the museum environs, etc. The "master" set of 50 slides will be sent to Rochester to be duplicated 75 times. It takes a lot of time and thought to get this "master" set ready.

2. Junior High radio-art lessons:

- a. Eight broadcasts were directed to the seventh grade. A total of 245 classes received these lessons - or a total of approximately 9575 students. This represents a gain of 30 classes over the previous year.
- b. Four boradcasts were directed to the eight grade, reaching 176 classes or approximately 6060 students.
- c. Though this radio takes considerable time and effort we consider it an effective and worthwhile way of teaching art appreciation, especially since there are so many new teachers in the Cleveland system.

IV EXTRA RESPONSIBILITIES:

All of us have extra responsibilities not included under the above three headings.

A. General

- 1. Much time is spent in working out our individual schedules. Many conferences and contacts with teachers are made in order

to use our time efficiently. All this involves considerable desk work.

2. We keep in touch with extra activities both in the schools and in the museum. We visit open houses, "co-operating art centers", attend Friday evening lectures and other special courses and events at the museum. This "dual role" keeps us quite busy.

B. Extra responsibilities of Juanita Sheflee:

1. Served on committee for Cleveland Film Council.
2. One day at Cleveland Film Festival.
3. Attended two Intermuseum Council meetings.
4. Spent one and a half days helping with special exhibits from the museum (open house meeting)
5. Visited schools for radio programs vigen by Ronald Day
6. Gave one radio talk (elementary)
7. Gave talks to parents and schools teachers.

<u>In the Museum</u>	<u>Talks</u>	<u>Attendance</u>
	5	229
<u>Out of Museum</u>	<u>Talks</u>	<u>Attendance</u>
	3	370

8. Attended preview of documentary movie Design for Youth. (State Dept. Washington, D.C.)

C. Extra responsibilities of Dorothy Taylor.

1. Visited a few schools to observe radio lessons.
2. Made special contacts with home-economic departments concerning the Scandinavian Exhibit.
3. Served on the "Tours and Transportation Committee" for the coming N.A.E.A. Convention.
4. Helped set-up Art Museum idsploys at co-operating art centers for their annual open houses.
5. Responsible for the circulation of 2 sets of kodachrome slides of scholastic work, to various schools.

D. Extra responsibilities of Ronald Day:

1. Attended 9 of Superintendent Schinnerer's staff meetings.
2. Attended 8 Intermuseum Council meetings.
3. Participated on a panel on "Aesthetics and the Artist" at The Cleveland Institute of Art.

4. Participated on a panel on "Aesthetics and the Artist" at a staff meeting at the Cleveland Museum of Art.
5. Helped judge the AAA safety posters.
6. Helped judge the Central Outdoor Advertising poster contest.
7. Wrote and published an article in the February issue of Progressive Education "Children's Creative Use of Museum Exhibit Material."
8. Served on a committee working on a revision of the art teacher training program at Western Reserve University.
9. Helped judge the art work of Cleveland handicapped for the Junior Chamber of Commerce.
10. Spoke to two adult audiences at two co-operative art centers' open houses (total 300.)
11. Did some library research on a pending staff talk on the subject of "the self identification with children in American art and literature of the later part of the 19th century".
12. Wrote and published an article in "The Horn Book Magazine" ("Recent Children's Books in the Field of Art".)
13. Served on the central committee for the N.A.E.A. Convention to be held in April.
14. Helped judge the Catholic Youth Organization poster contest.
15. Worked with a committee on the N.E.O.T.A. program.
16. Gave a demonstration of wood block printing in Cincinnati for the Art section of the O.S.A. Convention.
17. Prepared and gave a TV program on the "Meet Your Schools" program over WEWS.
18. Gave a Museum Staff talk on "Recent Children's Books in the Field of Art."
19. Attended Mr. Lee's Wednesday lecture course on Chinese Landscape Painting.

V SUGGESTIONS AND COMMENTS:

- A. It would be of great value to us to own a few good short films on Mexico, the American Indian, Medieval Europe, the Orient, Egypt, The Near East, and archeology in general. These would supplement the galleries for class visits that are an hour and a half or two hours long. (The Educational department of the Metropolitan Museum of Art owns and uses many such films.)
- B. We need some new colored slides of scenes of countries such as Egypt, Greece, France, etc. to supplement our black and white slides. Perhaps it might be possible for the educational department to pay someone who is travelling to these countries to make these photographs for us.

- C. In Addition we need many new slides in the following subject areas:
1. Newer buildings in Cleveland and the United States
 2. Average income contemporary houses of good design.
- D. We need more of contemporary books in our library pertaining to the art work of children, and on art appreciation for children.
- E. Different situations arise each year to alter statistics. This fall there were an unusual number of dedications for new building additions. Almost every school had an open house to encourage the public's interest in voting for the needed school levy. These were factors in "cutting down" the visits to the Museum.
- F. One of the highlights the past year was the memorable visit to the museum by a large group of crippled children from Sunbeam School. Their visit was made possible by the thoughtfulness of Mr. William Milliken in opening the museum on Monday, June 7th. Their joy in visiting the galleries and their appreciation of having a "special Sunbeam Day", was most evident. Those of us who had the privilege of greeting these children and escorting them (many of whom were in wheel-chairs) were deeply touched by their obvious delight in visiting the Museum.
- G. Difficulties in scheduling classes:
- a. The main difficulty is the restriction of room space, especially the loss of the textile room and the auditorium to regularly scheduled college classes almost every morning. Morning schedules are the most difficult to arrange and most of our elementary desire to come in the morning. Especially is this true of the schools which are far from the Museum. The principals feel that the shorter afternoon schedule does not justify the expense of a chartered bus. (Most Cleveland public school children must pay their own fare.) In order to give the cheapest rate possible to the children more and more schools send two classes together on one chartered bus for a museum visit. With fewer rooms to use and larger groups coming the problem is really difficult; especially since most of these double classes request two separate lessons so require different rooms. Since most classes stay for two hours it is necessary to have a fairly long lesson using slides and loan exhibit material in addition, to the gallery visit. When a principal calls to schedule a double class we look in the "date book" and often find one the classroom available. If one of the classes requests "Indians" the chances are the Indian gallery is already scheduled for a suburban group. If now, we trade the classroom for the Indian gallery. But perhaps the other public school class coming at the same time wants "Mexico" and we need both the Indian gallery and the classroom. Before the textile room and the auditorium were booked by college classes we had more room flexibility. Now it is quite difficult, and some principals are impatient and send their classes to other museums.
 - b. Another difficulty in scheduling classes in the Museum is the fact that in the Cleveland public schools the schedules are not being made a semester in advance by a co-ordinator or supervisor. In most schools the pupils chose by democratic voting the museum they wish to visit while in the process of studying a unit of work. This is meaningful for the child but prevents long range

scheduling. In many of our schools the proportion of new inexperienced teachers is high and the principals hesitate to schedule trips until they are sure these new teachers can handle the responsibilities of bringing groups by public transportation. Since we can't make our schedules far in advance we run the risk of having Miss Dunlavy's material already spoken for and galleries and rooms already scheduled by other classes.

VI CONCLUSION

- A. We should like to express appreciation for the active support of our program by: Dr. Mark Schinnerer,, Dr. Harry Ritchie, Mr. Alfred Howell, Mr. William Milliken, and Dr. Thomas Munro.
- B. We miss the sympathetic and understanding guidance of Mrs. Margaret F. Brown.
- C. We should like to express appreciation for the excellent co-operation of the library staff, the lantern slide department staff, the staff of the lending collection of the Museum, and the secretarial staff of the educational office.
- D. Since we think of our program as being flexible and constantly changing to meet new challenges we welcome any suggestions you may have.
- E. I am very grateful to have two such capable and co-operative assistants, Miss Juanita Sheflee, and Miss Dorothy Taylor, on my staff. It is a pleasure working with them.

Respectfully submitted;

Ronald Day
Assistant Supervisor of Art

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: William E. Ward, Supervisor of Motion Picture Activity
Subject: Motion Picture Activities for 1954

Attached to this report is the list of film programs offered to the Museum Members and the public during the year 1954. The list contains both titles and attendances.

This year as all years the motion picture programs continue to fill the hall. The popular type of British film and the early American were the best attended. ON APPROVAL, an English film with Beatrice Lillie and RUGGLES OF RED GAP with Charles Laughton were the most popular films of the Spring Program. THE Taming of the Shrew with Douglas Fairbanks and Mary Pickford and THE GOOD EARTH with Paul Muni and Louise Rainer were very well received and played to "turn away" audiences. THE GOOD EARTH was by all means the most popular film of the entire year.

In addition to this regular film program there was a Survey of the Motion Picture offered to Museum members. It was unfortunate that a larger audience could not be found among Museum members. I would suggest that if such a Survey be offered in the future that it be offered free to the public.

A new sound system was installed to improve and simplify the equipment needed for the varied activities of the Auditorium. I am happy to report that this new system has helped in improving the quality of sound in the Auditorium. As for projectors, it is needless to say that we are all patiently waiting for the day when we can have another 35 mm projector and 16 mm projector, thus making it possible to eliminate the monotony of having to shut down between reels.

I have experienced the usual difficulty with booking films. Therefore,
I would suggest that all booking and all correspondence be handled by myself.

Respectfully submitted,

William E. Ward
Supervisor of Motion Picture Activity

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1954

Sunday Film Programs

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 24	TOPAZE	16 mm.	Sound	525
Feb. 14	ON APPROVAL	16 mm.	Silent	525
Feb. 28	HUGGLES OF RED CAP	16 mm.	Sound	475
Mar. 7	PICTURA: ADVENTURE IN ART	16 mm.	Sound	180
Mar. 14	ROY BLAS	16 mm.	Sound	500
Apr. 11	THE BAKER'S WIFE	16 mm.	Sound	500
Sept. 12 19 26	A PROGRAM OF FILMS: THE SCANDINAVIAN COUNTRIES AND THEIR ARTS	16 mm.	Sound	135 209 197
Oct. 3				327
Oct. 17	FARREBIQUE	16 mm.	Sound	368
Nov. 21	THE GOOD EARTH	35 mm.	Sound	520
Dec. 19	SCROOGE	16 mm.	Sound	275
				<u>4736</u>

Ten Programs, Total Attendance ---- 4,736

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1954

Friday Film Programs

Date	evening afternoon	Name of Film	Size	Sound Silent	Attendance
Jan. 29	evening afternoon	THE BICYCLE THIEF	16 mm.	Sound	530 70
Mar. 26	evening afternoon	SEXTETTE	16 mm.	Sound	500 85
Apr. 16	evening	HEIDI	16 mm.	Sound	175
Apr. 30	evening	FORBIDDEN GAMES	35 mm.	Sound	500
Oct. 15	evening afternoon	LEONARDO DA VINCI	35 mm.	Sound	280 150
Nov. 5	evening afternoon	BEAUTY AND THE DEVIL	16 mm.	Sound	468 50
Nov. 26	evening	THE TAMING OF THE SHREW	35 mm.	Sound	385 3193

Seven Programs, Total Attendance ----- 3193

THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1954

Films with Lectures

Date	Name of lecture	Size	Sound	Attendance
Jan. 15	YUGOSLAVIA: LAND OF SONG, a lecture with color films by Laura Boulton	16 mm.	Silent	255
Jan. 17	PICTURESQUE PORTUGAL, a lecture with color films by Laura Boulton	16 mm.	Silent	276
Jan. 31	PHOTOGRAPHING PRESENT DAY EUROPEAN GARDENS IN THE SPRING, a lecture by Mrs. Eugene R. Miles	16 mm.	Silent	525
Apr. 2	AUSTRIA, a lecture with color films by Karl Robinson	16 mm.	Silent	520
May 2	ANCIENT GREEK AND MODERN ART IN SOUTHERN ITALY, a lecture with color film and color slides, by Mayo Johnson	16 mm.	Sound	170
Oct. 8	GARDENS HERE AND THERE, a lecture with color films by Mrs. Eugene R. Miles	16 mm.	Silent	102
Oct. 22	CROSSROADS OF MAN: THE MIDDLE EAST, a lecture with color films by Alfred Wolf	16 mm.	Silent	<u>163</u>

2011

Seven Programs, Total Attendance ----- 2011

THE CLEVELAND MUSEUM OF ART
Department of Education

SUMMARY OF THE MOTION PICTURE PROGRAMS

1954

	PROGRAMS	SHOWINGS	ATTENDANCES
Friday Programs	7	11	3193
Sunday Programs	10	13	4736
Lecture Programs with Films	7	7	2011
Saturday Afternoon Programs	<u>24</u>	<u>24</u>	<u>10345</u>
TOTAL FOR YEAR	48	55	20285

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: William E. Ward
Subject: Annual Report for 1954

EXHIBITIONS PRESENTED IN LITTLE GALLERY

<u>Folk Pottery</u>	29 January - 9 April
<u>Meaning of Nature in Chinese Art</u>	10 April - 3 June
<u>The Seasons As Represented In Art</u>	4 June - 9 September
<u>Four Modes of Composition</u>	10 September - 8 November
<u>Western Landscape Painting</u>	9 November - 12 January, 1955

Six exhibitions were presented in the Little Gallery this past year, all of which were well received. It is indeed gratifying to me to have interested "gallery goers" stop and ask intelligent questions while we are in the actual process of installation. So often students and public alike will tell me that they would like to see these exhibitions enlarged. They seem to better understand the function of a museum of general collections from the educational shows we have in the Little Gallery.

Folk Pottery opened the year. As the title suggests, this was a show devoted entirely to the non-academic pottery of the people of various parts of the world - Europe was well represented from the Museum collections; China and Japan through generous loans by Margaret F. Marcus and Sherman Lee and the Americas from the Educational Extension Collection.

Meaning of Nature In Chinese Art. This was a most useful exhibition for the teaching staff of the Museum. Miss Serage developed the theme and worked hard in writing the label copy for this exhibition. Jade, stone and ceramic

objects as well as paintings from the Chinese collection and textiles from the Textile collection were used in this explanatory exhibition of the symbolism of Nature and its meaning in Chinese Art.

The Seasons As Represented in Art followed the Chinese show. This exhibition, organized by Mrs. Marcus, pointed out with the use of various media the way in which artists from various periods and countries represented the months, the quarters etc.

Four Modes of Composition. For this exhibition paintings, prints, the decorative arts and furniture from the Museum collection and a contemporary piece of furniture loaned by the Art Colony were used to illustrate the four basic modes of composition set forth in Dr. Munro's book, The Arts and Their Interrelations. It is regretted that a larger gallery could not have been used for there is a wealth of fine material available for illustrating the four modes - Utilitarian, Representative, Expository and Thematic. I hope that some day this exhibition can be re-staged in Gallery X.

Western Landscape Painting. The final exhibition of the year was designed to complement the major exhibition of Chinese Landscape Painting. The Little Gallery show presented the world of landscape in five sections: 1) The Landscape of Symbol, 2) Realistic Landscape, 3) Fantasy and Landscape, 4) Impressionism, and 5) Abstract Landscape. All paintings used in this exhibition were taken from the Museum collection.

Once again I would like to stress the point that more space is needed for these educational shows. More and more people, gallery goers and visiting Museum people from other cities have expressed great interest in what we are doing and have expressed a hope that in our future plans for building expansion

more gallery space can be given over to this "valuable" liason between the public and the Department of Education.

Respectfully submitted,

William E. Ward
In Charge of Little Gallery Exhibitions

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: William E. Ward
Subject: Other Activities

In addition to my regular work with the motion picture programs and the Little Gallery exhibitions, I am called upon to design the covers for the Program of Coming Events and invitations for exhibitions, utilizing sketches of Museum objects. During the May Show I was given the job of making from three to seven flower arrangements each day. These arrangements were used in the exhibition. Often on Sunday afternoons I give gallery talks, and during the week I am called upon for slide talks out in high schools and junior high schools. Half of my time each week is devoted to work in the Oriental Department.

Respectfully submitted,

William E. Ward
Department of Education

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Doris E. Dunlavy, Administrator, Division of Circulating Exhibits
Subject: Annual Report, 1954

Exhibits placed in cases	<u>1952</u> 906	<u>1953</u> 843	<u>1954</u> 870
Individual objects lent for class room use	8430	8502	6446
Paintings and framed prints	212	73	172
Wall exhibits, installed by borrower	29	18	25
Posters	71	107	79

There is again considerable to report in the way of progress in this Division. Improvement in the work accomplished during the past year has been due chiefly to the change of three conditions:

1) The status of the third staff member in the Division has been changed from part-time to full-time*; 2) New accessions have increased considerably in number; 3) Much needed supplies for this Division have been more adequately provided.

Mr. Hollendonner began his training in the Division as a part-time worker in October of 1953. He soon demonstrated his value to the Division through his industry and intelligence. He was made a full-time employee on June 7, 1954. He continues to prove his ability to perform new tasks and to handle new situations with understanding and tact.

The most outstanding growth in the collection has been in the section of modern crafts, particularly Scandinavian. The show, "Design in Scandinavia", held at the Museum in September helped prove that the Division was maintaining

* Mr. Hollendonner works four and one half days in the Lending Division and one half day in the Teaching Division of the Educational Department.

it's position of leadership, by supplying displays of the latest in good design as well as the traditional. Objects similar to those in the Scandinavian exhibit, often by the same artist, were in circulation by this Division at least six months before the opening of the show in Cleveland.

The collection of modern Mexican handicrafts located during the summer and acquired through the Harold T. Clark Educational Extension Fund was of outstanding quality and range. The cost of this collection would have multiplied several times if purchased in this area or through agents. It is now possible to meet most of the requests to the Division for Mexican material.

The lack of materials for exhibits, a problem of long standing, was reduced considerably with the establishment of the Harold T. Clark Educational Extension Fund in recent years. The income from this fund has provided the Division with sufficient funds to acquire, among other materials, fine modern pewter, glass and pottery from many lands. The collections in these categories have grown sufficiently to permit the circulation of several exhibits of each, at any given time.

The increasing number of contacts with handicraft importers and agents have made it possible to acquire a greater number and variety of materials. Large numbers of these objects would not have been available, since they did not appear on the market in Cleveland. Retail prices would have cut down purchases by half.

It has been possible to change the character and quality of many of the exhibits this year, since the Division has been provided with some greatly needed supplies. It has allowed some choice of colors and textures for backgrounds and bases which was seldom possible before. This has brought new interest and enthusiastic comments from the staff of institutions receiving and using displays. The staff of this Division has found greater

satisfaction in the preparation and installation of exhibits. The possibility of making new arrangements has stimulated the imagination and greatly improved the displays. A little more time has been used for preparation, with a definite rise in the quality of display as a result.

There has been an expansion of regular service to sixteen schools which received no service last year. A number of outlying and suburban schools have received an occasional exhibit this year where none was received previously. The number of exhibits per year has been increased from 2 to 4 in the five elementary schools of the South Euclid-Lyndhurst system and the Junior High and High School added to the list of recipients.

Although the statistics at the beginning of this report are important, there are many things done which are in no way suggested by these figures. To keep statistics on these activities would be too time consuming. It is necessary to give a brief résumé of some in order to show the accomplishments of the Division this year.

In addition to the planning, packing and installing of exhibits, there is a great amount of work essential to the preparation of new materials for display and the care and restoration of other objects. There has always been a great backlog of this work on hand. With the third staff member in the Division, time is available to put many more objects in suitable condition for display. Mr. Alvarez distinguishes himself with his ability in this line. He has been an even more valuable staff member this year, as he has shown more interest and used his own initiative to a much greater extent than previously. He has been most helpful in his willingness to teach many techniques to Mr. Hollendonner.

An outstanding accomplishment is the completion of virtually all file cards for the Registrar's and this office, for all new accessions in this

Divisions to date. This work was done on a volunteer basis by Mrs. Ruggles. Much of this would have had to remain incomplete until the summer vacation, if she had not volunteered her time. Only a person of her knowledge and experience could have been intrusted with this as independent work.

In October a special exhibit was set up in the Textile Room for the Junior Council. It was composed of the most recent accessions which would show a cross section of the lending collection. A talk was given to the group about the materials and the procedure used by the Division for handling the collection.

A special exhibit of hand puppets, marionettes and shadow figures was installed in cases and on screens in the class room in October for the Art Section of NEOTA.

All the Mexican materials acquired this summer were displayed in the class room and a talk given at an educational staff meeting.

Help was given in selecting materials for two exhibits in the Educational Corridor, composed primarily of lending collection material. "Modern Commercial Textiles" were exhibited from April 6-May 2 and "Mexican and Guatemalan Textiles" from November 30-January 2. Modern textiles from the collection are in use at the present time in the Textile Room, to supplement those from the primary series.

Exhibits have been installed by the staff of this Division at the Main Library to fulfill the Museum's responsibility as a sponsor. The system adopted last year has proved to be very satisfactory. Regular attendance at the meetings as a Museum representative has been a part of the responsibility of this Division.

Special preparation was necessary for two loans of materials to The Akron Art Institute and material to accompany Mr. Day to Cincinnati for a special meeting. An exhibit of armor was placed in the lobby of Loew's Ohio Theatre in January at the time "Knights of the Round Table" was being shown and of

Egyptian material in the Shaker Library when the Shaker Players were presenting "The Magic Flute". A special installation was made of the Chinese Shadow Figures for a program at the Main Library.

During the summer a number of large, time consuming tasks were accomplished. A popular wall exhibit, "Henle Photographs of Mexico", composed of 19 panels, was remounted, lettered, etc. This required about one month of one staff member's time. A large number of large color prints for staff use in teaching were dry mounted on masonite. An individual folder was made and the title, artist, etc., hand lettered on each. Approximately one month of staff time was required for this task. A large plaque and a statue were cleaned and restored for use in the class room and some large signs made for the galleries. A number of new mats and mounts were made for prints, manuscripts and posters and some lending objects were restored. The remaining time was used to restore standards and bases for use in exhibits circulated during the year by this Division.

Throughout the year numerous services have been performed for other departments in the Museum. Regular delivery of bulk mail to the main post office; the pick up or delivery of other unwieldy packages required the use of the station wagon and personnel of this Division. A number of large signs were made for the galleries. One staff member was used to help with the May Show at the time the jury was present and to install and pick up materials from the Junior May Show at the Higbee Company.

The preparation of new textiles and the cleaning and restoring of old ones is extremely time consuming. Many gifts of older textiles needed attention when received and have been put in storage until such time as work can be done on them. Constant use of others calls for more frequent cleaning and repairing. Until this year, there has been little time available for this purpose.

Two-hundred and seventy-four objects on exhibition bond were withdrawn from exhibits and storage and held ready for a government inspector to check. This has been required from time to time, usually once a year, but at no set date. A change in customs regulations makes it possible to release this material from bond. The final inspection has been made and only the arrival of an official letter of release is needed to eliminate, once and for all, this time consuming task.

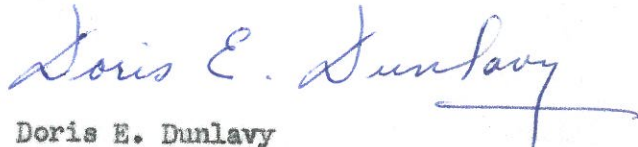
At times it is necessary to visit the home of a prospective donor, to see objects. At other times great quantities of material are brought in and must be inspected. Some yield many objects suitable to the collection, others one, two or none.

A number of visitors who work in or were recently assigned to the job of starting a lending department came to this Division for information and advice during the year. Considerable time was spent with Mrs. Steadman of Hawaii, Mr. Taylor of England, and others from Boston, New York, Akron, and Massillon. This was done, not only as intermuseum courtesy, but with the realization that it is a credit to The Cleveland Museum of Art to be called upon as a recognized leader in the field. Considerable correspondence is handled concerning out of town loans and information on the procedures used in running the department.

Supervisors and teachers come frequently to the Division for help in program planning and correlation of exhibitions with class room work. Many of these visits can be made only on Saturday mornings. For this reason the Division is frequently open at that time. However, if the department is not open, the other teachers of Saturday classes at the Museum may receive help from Mr. Hollendonner before his class starts. He then would reopen the department at the end of class to allow the return of borrowed objects.

If a note of optimism is found in this report it can be attributed to the provision of more adequate personnel and supplies. This condition allows the staff a better opportunity to perform its work in a manner approaching the way it feels the job should be done.

Respectfully submitted,



Doris E. Dunlavy
Administrator of Circulating Exhibits

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PURCHASES - 1954

3	Weather Houses	German, modern
2	Wooden Puppets	" "
8	Pottery tiles and trivets	American "
1	Pottery tray Delft ware	Dutch "
1	Pewter vase	" "
1	Pewter fruit bowl	" "
1	Painted wood toy train	McClellan - Cole, American, Modern
4	" " " animals	" " " "
6	" " " figures	" " " "
1	" " " toy boat	" " " "
3	Pottery vase	Fris, Dutch, modern
9	Textiles	Goodall Fabrics, American "
1	Pair candlesticks, metal	Israeli, modern
1	Tray, metal	" "
2	Pottery vases	" "
1	Belt, embroidered	" "
1	Vase, porcelain	Gustavsberg, Swedish, modern
1	Bowl, silver	American, modern
1	Decanter, smoke glass	Hilkka, Finnish, modern
1	Bowl, green glass	Finnish, modern
1	Vase, clear glass	K. Franck, Finnish, modern
1	Bud vase, amber glass	" " " "
1	Vase, scale, glass	" " " "
1	" clear glass	G. Nyman " "
13	Trays, lacquer	Mexican, modern
10	Bowls and boxes, lacquer	" "
36	Animals, pottery	" "

Purchases - 1954

- 2 -

67	Bowls, plates, tiles, pottery	Mexican, modern
4	Masks and candlesticks, tin	" "
11	Vases, etc., glass	" "
34	Toys and masks, palm, wood, etc.	" "
1	Figure of Virgin, wood	" "
10	Textiles, cotton	" "
4	Bags	" "
1	Belt	" "
1	Queshquemiti, wool	" "
1	Walrus, pottery	Finnish, modern
2	Tiles, pottery	Israeli, modern
1	Covered dish, metal	" "
1	Vase, metal	" "
1	Tray, silver	" "
1	Bowl, metal	" "
1	Pitcher, pottery	" "
1	Vase, pottery	" "
1	Cup, Argenta	Gustavsberg, Swedish, modern
1	Decanter, glass	Sussmuth, German, modern
1	Bowl, enamel	Krenit, Danish, modern
1	Puppet, felt rooster	American, modern
3	Textiles, printed linen	Swedish, modern
3	Vases, Delft	Dutch, modern
1	Tea caddy, Delft	" "
7	Textiles, screen prints	Robert Darr Wert, American, modern
2	Vases, pewter	Dutch, modern
2	Candlesticks, pewter	" "

Purchases - 1954

- 3 -

4	Rooster, wood	Swedish, modern
2	Bowls, pottery	Toft, Danish, modern
2	Grouse, wood	Swedish, modern
1	Jug, pottery	Laholm, Swedish, modern
1	Bowl, wood	Swedish, modern
2	Hangings, printed linen	" "
1	Bowl, pottery	Howat, American, modern
18	Toys, painted wood	German, modern
12	Figures, folded paper	Swedish, modern
3	Stables, metal	Moran, American, modern
3	Birds, stoneware	Bennington, Vt., American, modern
6	Animals, stoneware	" " " "
4	Animals, papier maché	Mexican, modern
3	Masks, wood	Bali, modern
1	Bird, wood	Swedish, modern
1	Sandpiper, pottery	American, modern
1	Bowl, pottery	Swedish, modern
3	Vases, glass	K. Franck, Finnish, modern
2	Vases, glass	Finnish, modern
5	Animals, pottery	" "
7	Figurines, pottery	" "
1	Textile, screen print	Lawrence Reiter, Cleveland, modern
4	Masks, tin	Mexican, modern
3	Rooster, painted wood	Swedish, modern
2	Toys, wood	" "
2	Horses, painted wood	" "
6	Birds, painted wood	" "
1	Troll, wood	" "

Purchases - 1954

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1	Rooster, wood	Swedish, modern
1	Peacock, wood	" "
1	Bowl	" "
2	Roosters, straw	" "
3	Birds	" "
1	Peace dove, wood	" "
1	Vase, pottery	" "
1	Ash tray	Toft, Danish, modern
1	Trivet, wood	Danish, modern
1	Deer, pottery decoration	Swedish, modern
1	Lucia, painted wood	" "
2	Plates, teak	" "
1	Bird, wood	" "
1	Dachshund, cloth	" "
6	Figures, wood	Portuguese, modern
3	Masks, reproductions	Japanese and African
1	Vase, glass	Strombergshyttan, Swedish, modern
1	Covered dish, stoneware	
1	Square tray, pottery	Gamboni, Italian, modern
1	Elephant, wood	Kai Bojesen, Danish, modern
14	Ornaments, wood, straw, metal	Swedish, modern
1	Bowl, pottery	Italian, modern
1	Bottle, pottery	" "
1	Bowl, pottery	Chas. Lakofsky, Cleveland, contemporary

GIFTS - 1954

Brassington, Emma G.	Russian Icon
	Tortoiseshell Box
Cannon, Myrta Jones - estate of	1 Painting by John Temple
Weaver, Robert A.	Cloisonne Process Set
Carrothers, George E.	Basket, coiled hemp, Philippine
	Carved animal head "
	Carved stamp "
	Lace, fichu "
	Lace, sleeve "
	Miniature model of plow "
	Piece of hemp "
Wehr, Mrs. Blanche S.	Woodblock by Hiroshige II, Japanese
Rebay, Hilla	2 Oil Paintings by Hilla Rebay
Adams, Mrs. Edward J.	1 Drawing by Robert W. Disch
Stowe, Marjorie	4 Decorated Easter Eggs, Czech, modern
Holmes, Dorothy Downs	2 Masks, wood, Mendi Tribe, African
Prasse, Leona E.	32 Prints - Misc.
Reiter, Lawrence	1 Textile, screen print, Cleveland, mod.
Wang, C. C.	1 Painting, Chinese, contemporary
Yarenkevych, George	1 Woodcut by Bruggemann, Austrian (?) modern

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Marguerite Munger, Supervisor of Club Activities
Subject: Annual Report, 1954

ATTENDANCE: Club Attendance showed an increase of more than 19% over 1953:

4903 in 1954 vs. 4113 in 1953

This is the second largest year in my club work. The increase was due chiefly to our timely offering of the talk on "The Life of the Virgin in Art" (given in connection with the Catholic observance of the Marian Year), and to the enthusiastic promotion of this offering by our re-animated Publicity Department under Mrs. Parkin.

ANALYSIS OF ATTENDANCE FIGURES:

1. Courses and Club Series

- (1) Museum Saturday Morning Series in the first half-year continued with English Art and Culture. In the second half-year we offered American Art and Culture.

28 talks 539 attendance

- (2) Ophello Club - Crafts, and Special Exhibitions

12 talks 228 attendance

The Ophello Club maintains three Museum memberships; and one member, Mrs. H. A. Hollstein, has set up an Endowment Fund. The Club has been coming to the Museum since 1919; the undersigned has been working with it since 1937.

- (3) College Club, Fine Arts Group - Prints, and Special Exhibitions

6 talks 76 attendance

This is the fifth year this group has been coming here for all its programs.

2. Sunday Gallery Talks

7 talks 716 attendance

In order of attendance:

May Show	200
Vuillard Exhibition	111
French Painting, Gall. VIII	105
Scandinavian Exhibition	100
Scandinavian Exhibition	95
French Painting, Gall. VIII	55
Paintings, Armor Court	50

3. Other Talks inside Museum

63 talks 1513 attendance

4. Out-of-town Groups that came to Museum

17 talks 376 attendance \$2.00

Included in above are

Latter-Day Saints, Willoughby	40
Baldwin-Wallace College	15
Jamestown, N. Y., Club	30
Lorain Literary Club	18
Bedford Study Club	24
Wadsworth Literary & Arts Club	25
Perrysville Women's Club	25
etc.	

5. School Classes

5 talks 720 attendance

St. Stanislaus School	4 talks	420 attendance
Beaumont School for Girls	1 talk	300 attendance

Although my work has always been chiefly with adult groups, this year by consent of the Curator of Education it has been extended to include Catholic School classes requesting talk on "Life of the Virgin in Art." St. Stanislaus classes were scheduled by Sister Alberta, art teacher there. In addition to the above, there were several Catholic college and seminary classes; these are included in general (adult) figures.

6. Talks outside Museum

18 talks 1335 attendance \$185.00 fees rec'd.

This division shows a substantial increase over last year. It is due

chiefly to talk on Life of the Virgin Scheduled by Catholic clubs and schools.

Fees were collected from adult groups but not from schools.

April	London P. T. A.	1 talk	65 attendance
	North Branch Library	1	50
	Alcoa Co.	1	50
	Cuyahoga Co. Library	3	200
May	Ophello Club	1	40
June	Chardon Catholic Fed.*	1	40
July	Geauga County Hist. Assoc.	1	100
September	Corpus Christi Church*	1	25
	St. Luke's Guild*	1	75
	St. Louis Guild*	1	100
November	Beaumont School for Girls*	1	300
	St. John's College*	1	150
December	Independence Presbyterian Ch.	1	60
	St. John's Hospital Guild*	1	20
	Tuesday Study Club*	1	30
	Collinwood Literary Club	1	30
		18	1335

*Catholic group - scheduled "Life of the Virgin in Art"

Of the above, 3 were outside Greater Cleveland

Chardon Catholic Federation	1	40
Geauga County Hist. Assoc.	1	100
Independence Presbyterian Ch.	1	60
	<hr/>	
	3	200

7. Docent Service

6 talks 15 attendance \$5.00 rec'd.

8. Conferences

10 talks 34 attendance

9. Radio Talks 1 written and recorded

1 interview, recorded

10. Information Service 5 hours

GENERAL COMMENTS

1. Our most important single offering this past year has been the talk on "Life of the Virgin in Art."

21 talks

1368 attendance

This should continue to appeal, in view of recent institution of May 1 as a Catholic holiday in honor of Mary, Queen of Heaven.

2. Parking difficulties bring increasing protest from Museum visitors.
3. The most encouraging feature in my field is a Publicity Department that is co-operating enthusiastically in the promotion of club work.

Respectfully submitted,

Marguerite Munger

Marguerite Munger
Supervisor of Club Activities

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education
From: Gertrude S. Hornung, Supervisor of Special Activities
Subject: Annual Report for 1954

1954 has been a year to consolidate ideas, integrate plans and determine directions. Conferences with Dr. Sherman Lee, Mr. Milliken and Dr. Munro established agreement on the policy of excellence and quality in Museum adult education before and above quantity and community promotion of the arts. For the satisfactions of the opportunity for improved quality of my own study and improved programs for limited numbers, I agree also. However, I wish there were more activities for wide-spread community participation, in addition to gallery exhibitions, talks, and popular-subject lectures. I refer to forums, panels, discussions and developing Museum promotion of the arts by bringing more organized groups to the Museum, and sending more speakers out to adult groups. Of course, the costs of increased numbers of trained and experienced staff are barriers, but if we house and display treasures, we have the obligation of interpreting them; of encouraging adult groups who cannot come to the Museum to understand and enjoy the arts. Such movements as the Great Books, World Politics - only in the art field, could be designated as "Cultural Conferences", the "Seven Arts", or "Contemporary Arts", etc. Widespread neighborhood discussions would bring interested, prepared and more appreciative audiences. This community organization could be financed and developed as a separate enterprise, much as the World Politics series.

My practical experience in adult education continues in politics - again for large groups of 500 and 600, divided in small groups of 25 to 100 for discussion purposes. The basic techniques for developing subject matter are the same, but I should prefer to work in the arts field.

Obviously for the above apparent reasons, I have reduced the area of my Museum work, ceasing to initiate promotion in the community to attract unorganized or special interest groups. I respond to an assignment now only on request. However, I continue to believe in:

1. The need for community education in the arts for the new and growing suburban and peripheral populations.
2. The development of a pamphlet on adult education in the visual arts in the Museum.
3. A new edition of the Greater Cleveland Cultural Directory.
4. A course on the Interrelationship of the Arts, conducted in the galleries - for lay people - not students and teachers.
5. A lecture series by arts professors brought by Cleveland alumni groups as sponsors.
6. A Women's Committee for the incorporation of the aging Junior Council associate members, plus the hundreds of women who would like a place in the Museum family. (I'm sorry - I continue to think this is good.)
7. A film to interpret the Museum as a community institution. Cost \$500 for color film; - the time of William Ward and Gertrude S. Hornung.
8. A file of art resource people of Greater Cleveland.
9. Coordination of files, into a master file, related to general Museum membership, publicity and educational needs.
10. A handbook of Museum permanent collections written in a popular style.
11. Further research and use of television for a) Interpreting the Visual Arts; b) the Art Museum as a community institution.
12. Clearing House of Visual Arts. This is urgently needed, especially for colored slides. 2 x 2 slides such as used in projectors in schools and owned by individuals and suitable for television, could be collected from individual travelers, lecturers, artists, faculty, staff, amateurs and other museums.

Duplicates could be ordered easily and cheaply for our growing collection of 2 x 2 kodachromes. This would enrich our teaching tools enormously and supplant the out-moded black and white 3 x 4 slides.

My primary interest continues in:

- 1) Television, as it can be used for the visual arts and adult education.
- 2) Informal teaching techniques for adults based on accurate scholarship
- 3) For subject matter:
 - a) Contemporary Art
 - b) Medieval Art
 - c) Decorative Arts, especially Porcelain

STATISTICS

<u>Talks to Groups</u>	<u>Total Attendance</u>
In C.M.A.	621
Outside C.M.A.	<u>300</u>
	921

Monthly Analysis

In C.M.A.

Jan.			
Feb.			
March			
April			
May	5/18	Wellesley Club	50
	5/19	Sorority Groups	25
	5/26	Beta Sigma Phi	40
June 15			
July	away		
August			
Sept.			
Oct.			
Nov.	11/10	Dow Chemical, gen. tour of Chinese Show	25
Dec.		Library Group - Chinese Show	<u>35</u>
			185

COURSES

		<u>Total Attendance</u>
<u>The Art of Vuillard</u> (4)	2/2 25	
	2/9 25	100
	2/16 25	
	2/23 25	
Our Cultural Heritage: The Middle Ages		120
	10/5-12-19-26	
	11/2-9	

Gallery Talks

1/31	Edouard Vuillard	76
3/14	Edouard Vuillard	55
4/11	Decorative Arts: Porcelain (Aud. talk)	65
		<u>196</u>

Talks and Courses Outside Museum

Interior Decoration Course - S. Euclid-Lyndhurst Library	
arranged for 4; introduced all;	
2/2 gave first of series (Limited registration)	30
2/23	
Repeated in March 3/9-3/30	30
3/25 Gates Mills Community Club - "Interior Decoration"	110
3/30 Trinity Cathedral - Ladies Auxiliary - "Christian Art Today"	30
5/8 Case Engineers - Wade Park Manor "Our Art Museum"	<u>190</u>
	<u>300</u>

Staff Talks

2/11 Art of Vuillard	20
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Radio and Television

Radio		Television
Written	1	2
Given	1	2

PROMOTIONAL MAILINGS

Had some correspondence of the "mimeographed sheet" type for both Vuillard and Medieval Art Courses, and helped on lists for any other promotions. This was reduced in number and finally discontinued.

January - Promotion Committee meets

September - Took Mrs. Parkin to WNBK to meet Mr. Lloyd Yoder, a personal friend.

Attended Meetings of Outside Groups

Women's City Club - 3 of arts committee program

Intown Club - Arts and Interest - committee member - on Club Program

Committee - Christmas Decoration Chairman - 15

Aesthetic Society - 2

Junior Council - 7

Council on World Affairs - member; speaker: St. Lawrence Seaway

Adult Education Committee - 6 - Program committee member - on annual meeting committee - Art Museum Representative.

Print Club - Nominating Committee - Annual Meeting

Junior League - on Evaluation of Projects Committee; Volunteer Bureau; Music Therapy at State Hospital; Lyndhurst Library - Art Music Center.

EVALUATION OF COURSES

Vuillard

As always a one-man retrospective show gives a unique opportunity for study. The audience was an interested group, willing to explore and take the time to look and understand. References to relationships in other arts - ballet, music and literature - were made. It was a satisfying and pleasant exhibit both for me and for the group.

Our Cultural Heritage: The Middle Ages

This was really an exciting return to a subject I had had extensively with Miss Myrtella Avery at Wellesley, and had done very little work in since. I was very pleased at my renewed zest in enjoyment of the material and glad to have the encouragement of James Rorimer, as well as Mr. Millien and Dr. Munro to make a start, and see how far it will lead me. This first course covered a broad panorama of history, geography, customs - total medieval civilization as a framework of and for the arts. The members of the class were particularly stimulating. Three purchased books on Medieval Art as Christmas gifts (the Skira ones); one couple is visiting Ravenna to see the mosaics as a result of the course. It is a small beginning, but I hope to return ^{to} it again in the Fall.

I continue to want the opportunity to study and travel abroad; and to hope for a scholarship or fellowship of short enough duration (three to six months) so I could accept it, and yet accomplish some worthwhile purpose.

My appreciation for cooperation goes to my associates, especially Mrs. Grimes, Mrs. Gates; to Dr. Munro for guidance and encouragement and for indispensable aid, to Miss Maria Tucker.

Respectfully submitted,

Gertrude S. Hornung
Supervisor of Special Activities

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Curator of Education

From: Jetta Hansen

Subject: Annual Report on Special Exhibits for 1954

EXHIBITS IN THE EDUCATIONAL CORRIDOR

Jan. 1 - Feb. 7	Work of Special Classes
Feb. 9 - Mar. 7	Children's Drawings from Hawaii
Mar. 9 - Apr. 4	La Fe Electricite (Dufy Lithographs)
Apr. 6 - May. 2	Modern Commercial Textiles from the Lending Collection
May. 4 - June 6	Work of Member's Classes
June 8 - Oct. 3	American Water Colors from the Museum Collection
Oct. 5 - Oct. 31	Work of Outdoor Classes
Nov. 2 - Nov. 28	The Camera as a Third Eye
Nov. 30 - Jan. 2	Mexican and Guatemalan Textiles

The Educational Corridor has contained quite a variety of exhibits during the year, several of them from outside the Museum. The Print Club did not use the corridor in November and December giving us two more exhibits than usual.

The Children's Drawings from Hawaii were splashy and bold and presented a philosophy of museum teaching quite different from ours. It was interesting to both Museum teachers and classes.

At the suggestion of the Educational Department, a series of large lithographs by Raoul Dufy, La Fe Electricite, was shown in co-operation with the Print Department. Ordinarily, Gallery Class work is shown in March, but due to a last minute schedule change involving other departments, there was not sufficient time to prepare this work.

In compliance with constant requests from Museum teachers for more material useful in teaching design, Modern Commercial Textiles from the Lending Collection were shown in April. Mrs. Ruggles' assistance in the mounting of the textiles (there are considerable physical problems involved in hanging fabrics

on pegboards) was invaluable and very much appreciated. The Cleveland Division had occasion to schedule a number of school class trips to the Museum specifically to study this exhibition. It is so gratifying to know that these exhibits have a definite educational value.

The Member's Class Exhibit was held in May to coincide with the Member's Open House and the May Show.

American Water Colors from the Museum Collections were shown from June 8th through October 3rd. This was the only opportunity to show this popular class, and it was very useful to the Outdoor Classes.

Outdoor Class Work was shown in October, and in the selection and arrangement of drawings, Miss Nancy Serage was of great assistance and provided a fresh point of view.

The Camera as a Third Eye consisted of a series of photographs by Clarence John Laughlin, and was scheduled to coincide with a lecture by Mr. Laughlin in the Museum auditorium.

Mexican and Guatemalan Textiles provided a riot of color in the murky month of December. They were drawn mainly from the Lending Collection but a few pieces came from Staff members. Again, Mrs. Ruggles gave very freely of her time in preparing the fabrics for installation.

It should perhaps be mentioned that only one person is officially assigned to "Special Exhibits" whereas in the past there have been two. One person is not enough, but fortunately Mrs. Ruggles has been very willing to help on a volunteer basis, and both Miss Janet Mack and Miss Nancy Serage have helped considerably. As long as this additional help is available from time to time, there is no problem. The increased use of pegboard has simplified the installation of certain types of exhibits, but it has brought new problems, too. However, their smarter appearance makes it worth the effort.

The Higbee Exhibit in May was, as usual, a major project, especially since it came at the busiest part of the year. Since Gallery Class work was not shown in the Corridor this year, it made up a large portion of the show. Since the Higbee auditorium is now panelled in pegboard, drawings were mounted on small panels instead of the eight-foot beaverboard panels. Everyone agreed that the effect was lighter and more suitable. The installation took a little longer than usual, and Mr. Alvarez, Mr. Frank, and Miss Mack helped considerably.

The most important exhibit sent out of the building was a comprehensive show sent to the Honolulu Academy of Arts in return for the one sent to us. It included the work of children from six to eighteen, but particularly that of the Special Class. The results of lessons based on about six different Museum objects were grouped together in an attempt to show how the same Museum material is adapted to different age levels.

A single panel of work by Parma children who attend the Saturday Morning Classes as a group was displayed at a reception given by the Parma Board of Education.

A greatly increased amount of Miss Hansen's time is now devoted to Exhibit work (preparation of material, writing labels, correspondence, installation) but some time is still given to teaching week-day classes. Assistance has also been given to Mr. Ward in the preparation of the Little Gallery Exhibit "The Tree of Life".

Respectfully submitted,

Jetta Hansen

Jetta Hansen

Supervisor of Special Exhibits

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THE CLEVELAND MUSEUM OF ART

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Department of Education

TO: The Curator of Education
From: Margaret F. Marcus
Subject: Thursday Staff Meeting for 1954

January	4	Mr. Ward - Exhibition of Indian Painting and Textiles. The exhibition was one of paintings of the Rajput and Bengal schools and Folk Art. Folk Art included embroidered textiles called Kanthas and small metal figures. It was loaned anonymously by Stella Kramrisch.
January	7	Stella Kramrisch, Indian Painting. Same exhibit as above.
January	21	Mrs. Grimes, Subject Matter in Abstract Art. Illustrated with slides and reproductions.
January	28	Panel Discussion, Mr. Day, Mr. Henning and Miss Sasak on Dr. Munro's article <u>Aesthetics and the Artist</u> .
February	4	Mr. Francis, The Vuillard Exhibition.
February	11	Mrs. Hornung, The Vuillard Exhibition. Mrs. Hornung attempted to relate Vuillard to the complex background of his home environment and his time.
February	18	Miss Mack, Henry Fuseli. The exhibition was a small one mostly of water colors and drawings. Fuseli fared badly in the criticism.
February	25	Mr. Lee, Chinese painting
March	4	no meeting
March	11	Department discussion of Educational Dept. Art Index.
March	18	Miss Van Der Veer, Recent Accessions to Library/.
March	25	Miss Tallman, Recent Accessions to Slide Dept.
April	1	Mr. Henning, Stained Glass
April	8	Mr. Francis, Dallas National Print Exhibition. The exhibition aroused great interest, enthusiasm and the desire for lessons and practice in print making.
April	15	Mrs. Marcus, Remarks on Mannerism. The concept of Mannerism needs further consideration by the staff.
April	22	Miss Serage, Symbolism in Chinese Art
April	29	no meeting
May	10	Mr. Milliken on the May Show in the Galleries. (11:00)
September	16	Informal meeting with Miss Dunlavy on Mexican Exhibit in classroom.

September 23 Fred Miller, Silversmith, talked on silver in the Scandinavian Exhibit and showed his movie on the making of a silver bowl.

September 30 Fred Vollman, Scandinavian Crafts

October 7 Dr. Munro, Problems, Branches and Theories of Philosophy.

October 14 Miss Richards, Twentieth Century German Graphic Art.

October 21 Mr. Henning, Holy Families by Filippino Lippi and El Greco: Form Analysis and Style.

October 28 Travellers of the staff reported on their Summer Experiences.

November 1 Dr. Lee, Chinese Landscape Painting (Monday)

November 4 no meeting

November 11 Mrs. Marcus, Chinese Landscape and Literature

November 18 Chinese Landscape Painting

November 25 no meeting

December 2 Ronald Day, Recent Books for Children on Art

December 9 Dr. Munro, Chinese Landscape Painting

December 16 Mrs. Van Loozen, Mexican and Guatemalan Textiles

REPORT ON STAFF MEETINGS OF THE
EDUCATIONAL DEPARTMENT
for 1954

Thursday Staff Talks are designed to inform instructors on current exhibitions, on specific objects, or related groups of objects, in the collections, on techniques, on current literature and other relevant subjects.

It is always hoped that the talk of one hour will be followed by a half hour of discussion and that unsolved problems of teaching or art criticism will be further clarified in later meetings. However, talks are often too long, discussion is seldom conclusive, and there is little follow up.

Respectfully submitted,

Margaret F. Marcus

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: The Curator of Education
From: Margaret F. Marcus
Subject: Activities in 1954

MUSEUM COURSES

1. Buddhist Art in India, China and Japan was a course of six sessions, each lasting one and a half hour. The enrollment was small but most interested. I was happy to have in the group Sister Xavier from St. John's College and Miss Swain, once on the Mather Staff. I used slides, read from Buddhist literature of various types and we visited our own collections.
2. Flower Arrangement for Beginners for six meetings in May had an attendance averaging about thirty. The students brought their own vases and plant material. I felt that they made no progress. This spring I would like to try a different set-up: tables like those used for Saturday classes and everyone urged to make an arrangement in class under my general supervision and criticism.
3. The Care and Selection of House Plants was given in six meetings to about twenty-five members. In case there is question that this is an appropriate Museum course (and it has been criticized and so have I for knowing nothing and caring for nothing except flowers and plants) I want to point out there is seldom a session when I do not use either our own art objects or slides of art objects wherein flower forms appear, Gothic sculpture, tapestries, textiles, oriental flower prints, and European paintings.

PUBLICATIONS

On my own time I worked on an essay on Baroque art for Harry Abrams' Art Course series; this is still in controversy and may or may not be published.

I wrote the descriptive text for the plates in the little Abrams paperbound Flower Painting, published in December. The opening essay was one I wrote for the larger album of the same title.

The third was for art sections on Burma, Arabia (not used) and Japan for the World Book.

Work on the Indian Art publication project. This work was close to being published when changes were suggested by Mr. Lee. Mr. Lee found a place in Ann Arbor where charges for printing are spectacularly low. He felt when we published my material we should bring it out with ample illustrations and include in one volume a definitive catalogue of Cleveland Museum of Art Indian objects and the history and religion of India text.

This was disappointing to me in the extreme. I think the work should be in two volumes, the catalogue being one, the history and religion another. This is especially true for the situation of the Indian art collection in The Cleveland Museum of Art which is still growing. I can foresee a continuous postponement of publication. In spite of this blow to my hopes I have continued to work. On re-reading the original version of the history I decided it was too brief to be either valuable or interesting. I have spent several months on developing it in more detail. If the Museum postpones publication beyond a reasonable time I hope to interest a commercial publisher like World in the text that I have devoted myself to "beyond the reasonable call of duty" (that is, as many hours on my own as on Museum time).

ART INDEX

The Art Index has been kept up to date as far as current bulletins are concerned. Miss Mack is now giving time to getting it into more flexible shape physically, so that sections can be easily removed and returned. She is also on the watch for material to add to the bibliography sheets et al.

OTHER ACTIVITIES

Publicity:

1. I appeared on the morning radio program of Ellen Marshall at WERE. One of those spontaneous question and answer, call me "Margaret" sessions where I tried to get a word in edgewise about "Coming Events at the Cleveland Museum of Art".
2. In December I went on television on the University Circle half hour discussion of books for Christmas. There were seven people on the program.

LITTLE GALLERY

In June I worked with Mr. Ward on an exhibition "The Four Seasons as represented in Art".

LECTURES or TALKS

In the Museum:

1. To the staff on Mannerism, and on Chinese literature and Art.
2. Sunday Gallery Talk in Auditorium on Flower Painting.

Outside the Museum:

I spoke to guild of garden clubs and flower arrangers in Pittsburgh. I lectured on House Plants, and on historic styles in flower arrangement. I was glad to see the exhibition of arrangements made by the guild in Pittsburgh as the decorative floral forms followed those described in the chapters on Byzantine and Renaissance styles in my book Period Flower Arrangement as well as those pointed out in mosaics etal.

The exhibition was attended by the Director of the Carnegie Institute, Gordon Washburn, who earlier reviewed my book for the Garden Club of America Bulletin, Mr. Herbert Weissberger, Curator of Decorative Arts and other members of the Museum staff.

The book Period Flower Arrangement also inspired a course and flower exhibitions in Mexico City. I spent some time in advising with

Mrs. Dean and sent photographs of Renaissance paintings and so forth for further assistance to her there.

FLOWER ARRANGEMENTS:

Through the year I arranged flowers for various occasions:

1. A large arrangement in the Chinese celadon vase for the Director's spring tea and accessions meeting.
2. For the Garden Court and the table at the time of the opening of the Chinese Landscape Exhibition.
3. For the Garden Court and table at the time of the May Show.
4. For the TV set on which I appeared in December.
5. On other more casual occasions.

Respectfully submitted,

Margaret F. Marcus

THE CLEVELAND MUSEUM OF ART
Department of Education

To: Dr. Thomas Munro, Curator of Education
From: Nancy Serage
Subject: Annual Report on Saturday Staff Meetings, 1954

September, 1954 - The responsibility of planning the programs of the Saturday Staff Meetings was turned over to me in the absence of Jane Grimes. For suggestions and assistance I have been consulting with Dr. Munro, Mrs. Van Loozen and Mrs. Marcus. I have also received suggestions from the teachers themselves.

Aims of the Saturday Staff Meetings:

1. To share ideas on how to use traveling and permanent museum exhibits in teaching classes.
2. To acquire new information about traveling or permanent museum exhibits that may be of use in teaching or that may become part of the background of knowledge of the teachers.
3. To discuss new theories and practices in art education and their application to the museum teaching situation.
4. To hear reports on art books, the use of new art materials, new techniques, crafts, etc., that might be used in classes or should be known by art teachers.
5. To afford the teachers some time in which to visit and study traveling and permanent exhibitions and to investigate new and old library and lending collection materials.

Sources

1. Museum staff members, curators and teachers.
2. Visiting speakers.

Respectfully submitted,

Nancy Serage

Nancy Serage

CALENDAR OF SATURDAY STAFF MEETINGS
for 1954

January	9	Mr. Ward, Indian Paintings
January	16	Study Hour
January	23	Miss Elma Pratt, spoke on Mexican and European toys
January	30	Mr. Francis, Vuillard Exhibition
February	6	Mrs. Marcus, Japanese Raigo paintings
February	13	Discussion of Hawaian Drawings in exhibit in Educational Corridor
February	20	Study Hour
February	27	Louise Richards, Fuseli Exhibit
March	6	no meeting
March	13	Study Hour
March	20	Mr. Walter Bujak, on his trip in Mexico
March	27	Study Hour
April	3	Mrs. Van Loozen, on the nature of children's drawings at different age levels.
April	10	Study Hour
April	17	no meeting
April	24	Study Hour
May	1	Report by Kenneth Caldwell on the work of his students.
October	2	Fred Vollman, on the Design in Scandinavian Exhibit.
October	9	Edward Henning, on Exhibit of Cleveland Drawings
October	16	Louise Richards, on Exhibit of 20th century German Graphic Art.
October	23	Art Education films from Board of Education.
October	30	Mrs. Van Loozen, on her trip to Europe.
November	6	Study in Chinese Landscape Painting Exhibit.

November	13	Dr. Lee, Chinese Landscape Painting Exhibit
November	20	Dr. Munro, Chinese Landscape Painting Exhibit.
November	27	Mrs. Marcus, Chinese Landscape Painting Exhibit.
December	4	Ronald Day, reporting on recent books for children in Art.
December	11	Teachers describing lessons given related to Chinese Landscape Exhibit.
December	18	no meeting.
December	25	no meeting.

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THE CLEVELAND MUSEUM OF ART
Department of Education

To: The Director
From: Edward B. Henning, Assistant Curator of Education
Subject: Annual Report, four sections:

- a Saturday Entertainments
- b Activities Not Covered by Statistical Reports
- c Comparative Statistics
- d General Comments

a SATURDAY AFTERNOON ENTERTAINMENT FOR CHILDREN

The attendance at the programs this past year was very good, perhaps because television is losing its grip, perhaps because we had more films than ever before. It is now necessary to rely on films for the majority of our programs. Low cost puppet shows, theatrical groups and other live entertainment is very scarce; probably television has replaced much entertainment of this type. (Three out of four programs this year were films.)

Films of good quality which are appropriate for children from six years of age are not plentiful; however, a card file system has been instituted and a pool of such films is developing. Early films of good quality and some fine foreign films have been scheduled and are very successful. The programs are never just entertaining of course; the aim is to expose the children to things of the highest quality.

We have had trouble with the equipment on occasion but very infrequently as compared with former years.

Discipline is always an important factor with such large groups of children. The rules are simple and few but strictly enforced, and as a result there has been no problem.

The two men provided by the Superintendent's Department as ushers have contributed greatly to the efficient operation of these programs.

SOME ACTIVITIES NOT COVERED BY STATISTICAL REPORTS

Statistics are only an approximate indication of the work carried on by the Department of Education. In many cases figures would be higher if there were adequate class room space. The auditorium could be filled for almost every program if only popular films, dance programs and illustrated travel talks were scheduled. The programs are planned, however, to include a number of art programs which will attract a scholarly, though limited audience.

Not included on the statistical reports are many time consuming and valuable services carried on by the staff of the Department of Education. In the hope that some of these activities will be clarified, the following pages have been inserted in the annual report.

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THE CLEVELAND MUSEUM OF ART
Department of Education

Motion Pictures
1954

Saturday Afternoon Programs

Date	Name of Film	Size	Sound Silent	Attendance
Jan. 16	TRAVEL FILM, Laura Bolton	16 mm.	Silent	375
Jan. 23	HEIDI	16 mm.	Sound	615
Jan. 30	JACARE, Frank Buck	16 mm.	Sound	500
Feb. 6	4 CARTOONS	35 mm.	Sound	265
Feb. 13	DUMBO	35 mm.	Sound	600
Feb. 20	FILM FESTIVAL, Loon's Necklace, Monarch Butterfly, Fox and Rooster	16 mm.	Sound	465
Mar. 13	MAN IN THE IRON MASK	16 mm.	Sound	400
Mar. 20	NAVAJO	16 mm.	Sound	385
Mar. 27	ZENOBIA	16 mm.	Sound	365
Apr. 10	EMILE AND THE DETECTIVE	16 mm.	Sound	350
Apr. 17	HEIDI	16 mm.	Sound	500
Apr. 24	CALL OF THE WILD	16 mm.	Sound	400
May 1	DOWN TO THE SEA IN SHIPS	16 mm.	Sound	325
May 15	WATER BIRDS	16 mm.	Sound	500
Oct. 2	OLYMPIC ELK, BEAR COUNTRY	35 mm.	Sound	500
Oct. 9	ADVENTURES OF CHICO	16 mm.	Sound	465
Oct. 16	BUSH COUNTRY ADVENTURE	16 mm.	Sound	375
Oct. 23	ALICE IN WONDERLAND	16 mm.	Sound	460
Oct. 30	THE BLUE LAGOON	16 mm.	Sound	285
Nov. 13	GUNGA DIN	16 mm.	Sound	465

Nov. 20	SLEEPING BEAUTY, BEHIND SCENES AT DISNEY'S, HISTORY OF AVIATION	16 mm.	Sound	500
Nov. 27	SINDBAD THE SAILOR	16 mm.	Sound	425
Dec. 4	PETER PAN	35 mm.	Sound	500
Dec. 18	SCROOGE	16 mm.	Sound	<u>325</u>
				10345

b. SOME ACTIVITIES NOT COVERED BY STATISTICAL REPORTS

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